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# AMERICAN ART NEWS.

Vol. IV. No. 7.

NEW YORK, NOVEMBER 25th, 1905.

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## EXHIBITIONS.

**Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Exhibition of book bindings, manuscripts and early printed works.

**Brandus Galleries.**—Paintings of the Barbizon School.

**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Canessa Galleries, Paris.**—Antique works of Art.

**Charles, London, W.**—Works of Art.

**Davis Gallery, London.**—Works of Art.

**Durand-Ruel Galleries.**—Old masters and modern paintings.

**Duveen Galleries.**—Works of art.

**Ehrich Galleries.**—Spanish Art of the 16th, 17th and 18th Centuries.

**Fifth Avenue Art Galleries.**—Week commencing November 27. Azeez Khayat and Iwai Shoten collections

**Fine Arts Building.**—Water Color Club.

**Fishel, Adler and Schwartz.**—Fine paintings by noted artists.

**Hamburger Fres, Paris.**—Works of Art.

**Heinemann Galleries.**—Modern paintings. Modern German pictures a specialty.

**Knoedler Galleries.**—Exhibition of rare color prints.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Kraushaar Galleries.**—Exhibition of paintings by Theophile De Bock, through December 1.

**Lanthier's Old Curiosity Shop.**—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

**Lenox Library Building.**—Exhibition of Menzel etchings and drawings.

**Montross Gallery.**—Works of art.

**McClees Galleries, Philadelphia.**—Exhibition of Louis Ralston's collection of paintings of the Barbizon and Dutch Schools.

**Oehme Galleries.**—Paintings and Water Color drawings.

**Powell Art Gallery.**—Exhibition of paintings, stained glass and amariens by W. Cole Brigham, commencing December 4.

**Scott and Fowles Co. Galleries.**—Exhibition of paintings by Dutch Masters.

**Strauss Galleries.**—High class paintings and prints.

**Wilson Bros., London.**—Ancient works of Art.

## SALES.

**Fifth Avenue Art Galleries.**—Azeez Khayat collection of Greek and Roman glass coins and scarabs. Iwai Shoten collection of rare Chinese and Japanese porcelains, Thursday, Friday and Saturday afternoons, November 30, December 1 and 2, at 2.30 o'clock.

Signor Finocchiaro will hold an exhibition of some of his recent portraits of children at his studio in the Beaux Arts, No. 80 West Fortieth Street, on Monday, Tuesday and Wednesday afternoons, November 27, 28 and 29, from two until six.

There is talk of holding a retrospective exhibition of works of Van Dyck at Ghent during 1906, which will be organized by a committee presided over by M. Maeterlinck, the curator of the museum.

Under the auspices of the League of Political Education, there will be a meeting in the Hudson Theatre, No. 139 West Forty-fourth Street, at 11 o'clock, this Saturday morning, to urge

ier and Bouguereau. Among the pictures which will be exhibited here are "Mother," a portrait of Judge Gray, a portrait of the late Wm. N. Roach, United States Senator from North Dakota, and "A Portrait of my Son." This last painting was exhibited in the Paris Salon of 1901.

The late Stephen Salisbury, of Worcester, Mass., has left the bulk of his fortune, estimated at \$5,000,000, to the



LADY LEICESTER  
By Sir Thomas Lawrence.  
Now at the Blakeslee Galleries.

the removal of the duty on art. The speakers will include Messrs. J. Carroll Beckwith, F. D. Millet, Kenyon Cox, and others, who have devoted much time and thought to the subject. It is hoped there will be a large attendance.

Scott Clifton Carbee, of Boston, will exhibit several canvases this afternoon and evening at the Powers-Hoeck Studio, Carnegie Hall. There will be a reception and a musicale at the night view. Mr. Carbee studied with Max Bohm in Italy, and in Paris under Fer-

Worcester Art Museum. The American Antiquarian Society receives \$200,000.

Madame Renée de Mirmont, of Paris, a well-known miniature painter, arrived last week, and is at the Waldorf-Astoria. Madame de Mirmont spent the winter in New York two years ago, at which time she held an exhibition at the Knoedler Galleries. She has painted the miniatures of President McKinley, Mrs. L. P. Morton, Mr. and Mrs. George Baker, and Mr. and Mrs. Holister. In Europe she painted the miniatures of the Dowager Empress of

Russia, General Kuropatkin, M. Gerard of the French Academy, and other well known and prominent people. She has received medals for her work at exhibitions, both in Europe and America.

An exhibition of tone paintings by O. H. Von Gottschalk is being held this week in the gallery of the Salmagundi Club. There are thirty-four of these studies of land and water near this city, all treated in soft, opalescent tones, with dim, cloudy effects, as is to be expected from a disciple of Whistler. Seen as a one-man exhibition the lack of variety in subject detracts from the effect, but they are interesting and attractive. Mr. Gottschalk is the Art Manager for the American Press Association, and only finds time to paint in the early morning hours.

A Munich paper announces that Mr. Hugo Reisinger, a New York merchant, is heading a movement to form a German Art Society, with branches in both this city and Munich. Its object is to be the institution of a yearly traveling exhibition of German art, to familiarize people in this country with the works of German artists not as well known as they should be here.

An important announcement is made by the American Art Association to the effect that the art collections of the late Heber R. Bishop, the donor of the superb collection of jades now at the Metropolitan Museum, will be sold at auction by the Association in January next. It is probable that the sale of the collections will consume at least ten days, and they will be exhibited in the American Art Galleries as soon as the work of arranging and cataloguing is completed. The collections are composed of works of art from every art center of the world, and their dispersal will be the most important one of the kind since the sale of the collections of the late Henry G. Marquand, three years ago.

While Mr. Bishop's collections, which are now to be sold by the executors of his estate are, as said above, exceedingly varied, they are especially rich in oriental porcelain and potteries, bronzes, arms and armor, ivories, Japanese articulated iron work, Chinese "ivos" or medicine cases, rare furniture, both by foreign and American makers, and textiles. Mr. Bishop traveled extensively during his later years in the Orient, and his treasures found there are many of them unique. He added much to them by his purchases at the more important sales of the last few years. Among the pictures which will be sold at the Mendelssohn Hall are the following: "Ville d'Avray, Morning," by Corot; two cattle pictures, by Troyon; "Flora," by Diaz; "The Rising Tide," by Israels; "The Dancers," by Degas; "The Standard Bearer," by Roybet; "Raising of Jairus's Daughter," by Max (painted in 1877); "The Chimney Sweep," by Knaus; "Reconnaissance," by Domingo; "Bulgarian Smugglers," by Schreyer; "A Camp Scene," by Detaille; "Officers Reconnoitering," by De Neuville; "The Apprentice," by Ribot; "The Pet Bird," by Vibert; "Mentone," by Rico; "Luderse," by Clay; "Valet de Chambre," by Munkacsy; "Morning in the Tropics," by F. E. Church, and examples of Dupré and Carle Vernet.

## IN THE ART SCHOOLS.

### Special Announcement.

The American Art News has decided to found scholarships in the following schools:—Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

These scholarships are offered as a premium to the person or persons who will secure 35 subscribers to this journal for one year. The scholarships will be known as the American Art News Scholarships—and will begin from such date as the total number of subscriptions required are secured, and will continue for one year from that time. This affords an unusual and unique opportunity to those desirous of obtaining art education in these schools.

The Art Students' League Scholarship will include any course desired, including the Modeling Class.

The New York School of Art Scholarship will include any course of its curriculum.

The School of Applied Design Scholarship will include any of its courses.

Any further information or details desired will be furnished by application in person at this office.

Graduates of former years from the Pratt Institute have acquired considerable reputation for their work as artists, designers, architects, sculptors and workers in metal. Among the number Mr. Frederic Baker has been most successful in his work in Paris, many of the well-known French artists being especially interested in his work. His first picture, exhibited in the Salon (1902) proved such a success that he was immediately elected an associate of the Société Nationale des Beaux Arts with twenty-six votes to spare. This honor permits him to exhibit regularly every year for life two works without submission to jury. Mr. Baker has several pictures on exhibition, including "Gethsemane."

As a result of the last examination at the National Academy of Design, some fourteen students were dropped from the roll. It was the second examination of the season and was to decide the fate of many. The number failing to qualify was perhaps larger this year than it was last, but it does not indicate that the work at the School is on a low plane. There were a number of changes made, and several students who were formerly members of the antique class were promoted to the life. The work now being done in the antique class is creditable, and the students are making good progress. The latter class is still crowded, however.

For the third time this season the composition class of the National Academy met last week, under the instruction of George W. Maynard. There was an unusually large number of sketches and suggestions handed in, treated in all the different mediums. The subject was "Morning," and it had been treated both literally and allegorically by the students, but Mr. Maynard stated at the conclusion of his lecture that he was a little disappointed with the collection as a whole. Heretofore, this season, the subjects have been taken from Scriptural passages, but they did not bring forth as many drawings as did the last one, even though the earlier ones may have been more satisfactory. Last week composi-

tions were rendered in oil, water color, pastel, charcoal, pen-and-ink, and "wash," but were criticised mainly because there was no reason why they should have been called "morning" any more than "evening." Mr. Maynard announced the subject for the next time as "evening," and said that he did not "want to see any of these drawings returned and handed in as evening ones." Mr. Maynard's talk will doubtless bring forth better and more thoughtful work on the part of the students at the next composition.

One of the most popular students of the National Academy has started a new autograph idea, whereby she may obtain the signatures and "private marks" of the different students. She has this season been wearing a bright pink art apron, and not long ago it was decorated by a large heart, over her own, in which some masculine initials were placed. Others followed suit until it occurred to the owner of the aforesaid pink apron to procure the initials of all the students in the Academy, "so that when the students get famous, the apron will be a great prize," as she expressed it. Now the apron is a mass of writing, but it bears the marks of more than a hundred art students, and they were put on to stay, too. The idea was considered very unique and may be adopted by others who live out of the city.

One of the latest names on the register at the National Academy is that of Domingo P. Labarca, a sculptor from Chili, who has been sent to this country by his government for a year's study, so as to aid him in his copper plate work in connection with his governmental duties. He has been in the city for about two months, but made his application at the National Academy last Monday. He will attend this school in order to keep up his free-hand work in addition to his engraving work.

Mr. Labarca states that he will probably take a year in Europe after a certain length of time here. He does not understand the English language very well, but has conversed a great deal with young Wolfe, son of Henry Wolfe, the engraver, who understands the Spanish tongue.

A valuable addition has recently been made to the library of the New York School of Applied Design by Col. Henry D. Wilson, president of the school, in his gift of a copy of "Italian School of Design," which contains 152 prints from original paintings by famous Italian artists.

M. Alphonse Mucha, who will begin his class in design on December 1, will be at the New York School of Applied Design for Women, 200 West Twenty-third Street, Thursday, November 23, and Wednesday, November 29, from 3 until 5 o'clock, to talk with any one who may wish to join his class, which is to be held in his studio.

Frederick Dielman, art director of the Cooper Union Women's Art School, gave the first lecture on perspective on Wednesday, November 22.

Florence E. Ellis of Grand Rapids, Michigan, a graduate of this school, was elected president of the Western Drawing and Manual Training Association for a term of two years.

The Chicago Art School connected with the art institute has an attendance

(Continued on Page 6)

## AN APPEAL.

The following appeal for the abolition of the duty on Art, sent out by The American Free Art League, was crowded out of our columns by the number of exhibitions the last two weeks:

"Strong expressions of opinion in favor of the removal of the duty on works of art have appeared simultaneously in many parts of the country. The fact is only one of the many evidences that we are entering upon a new phase of our national existence. Our success in business is unprecedented, our material progress among the nations of the world is unrivalled, but in one of our most important attainments, the development of the fine arts, we are still very far behind. This deficiency in our national achievements is due largely to the natural difficulties under which we have labored. The youngest of the great nations, we have been forced to devote our energies to developing the resources of the country. The result has been the accumulation of vast wealth, and, this having been accomplished, we are now beginning to realize our responsibilities on what might be called the finer side of life, the duty to increase the facilities for education and for the cultivation of a finer public taste and a keener appreciation of objects of beauty.

"But as we turn to our new task we are confronted with two obstacles. First, the fact that, unlike the nations of the old world, we have inherited no art treasures from the great epochs of the past, and, second, that the law has penalized and discouraged the transfer of these art treasures to this country by imposing a duty upon them.

"The first obstacle is a natural one, which was absolutely unavoidable, but the second is an artificial barrier which can be swept away by the stroke of a pen.

"Is it not the paramount duty, then, of every Senator, Representative and citizen of the country to do everything in his power to remove this barrier from the path of progress, and have we not a right to expect that works of art will be placed upon the free list the next session of Congress?

"The half way measures which have been passed recognize and accept this principle for the complete and logical application of which we are contending—that is, that works of art have an educational value.

"If this is true, as admitted, then the more we have of them in the country the better. Their introduction should be encouraged in every possible way. It is not enough to remove the duty only from those which are to be permanently in public galleries, for, as the late Senator Hoar well said, 'Private ownership is always very brief, and sooner or later the paintings get into public galleries.'

"At the present time more than a third of the paintings on public exhibition in the Corcoran Gallery, Washington, D. C., with a valuation of more than one-half, are owned by private individuals. These paintings have paid the penalty. American artists are unanimous in their demand for the removal of the duty.

"The only protection they wish is that which would come from its abolition, for as a prominent artist has said: 'Our livelihood depends upon the education of the public taste.'

"As a source of revenue the returns are insignificant, as compared with the educational benefit which would be derived from the removal of the duty.

The objects of this league are to bring together into one strong, active

movement the many factors and influences which are working for the abolition of this duty, to effectively organize public opinion throughout the entire country, and to present a bill at the next session of Congress. We believe that a thorough consideration of the subject will result in the legislation which we desire.

"We invite all public spirited citizens to co-operate with us in the work."

The appeal is signed by the American Free Art League; Mr. Edward R. Warren, secretary.

It is expected that the Metropolitan Museum will soon be enriched by the acquisition of art collections of great interest and value.

Charles Stewart Smith, a trustee of the Museum and chairman of the building committee, recently said that the trustees knew of some exceedingly important collections which in the near future would be owned by the Museum.

Regarding the building plans of the Museum, Mr. Smith said that when they are all carried out the Museum would be the largest public museum in the world, as well as the best lighted. Mr. Smith said that the trouble with the museums of Europe was that they were in old buildings which had been transformed into museums and were defectively lighted in consequence. All the additions to the Museum would be arranged on the best scientific principles.

The members of the building committee of the Museum are Charles Stewart Smith, chairman; John L. Cadwalader, Henry Walters and J. Pierpont Morgan, president of the Museum, ex-officio.

The Italian citizens of New York will shortly present the Metropolitan Museum of Art with a bust of the late director, L. P. di Cesnola. The gift has been made by popular subscription of the Italian colony of New York, and formally accepted by J. Pierpont Morgan and the board of trustees.

Secretary Root has declined to reconsider his decision adverse to placing on exhibition in the Metropolitan Museum in New York the famous statuary group "Saturnalia."

He received from Sig. Biondi, the sculptor, now in Rome, an earnest appeal to act as umpire in another contest over the artistic and moral merits of the group, the sculptor taking the ground that as Mr. Root is no longer legal advisor of the museum, in which capacity he hesitated the artist's efforts to have his statuary exhibited, he is now in a position to pass without bias upon its merits. The Secretary informed Sig. Biondi that he remains a trustee of the museum and cannot see his way clear to accept the invitation.

Meissner, the noted German sculptor, has completed for the city of Nuremberg the statue intended as a memorial to Peter Henlein, who 400 years ago substituted springs for weights in clocks and thus also made watches a possibility.

Wiertz, the Belgian painter of the weird and of surprises, and tricks in painting, is to have a heroic statue in bronze erected to his memory in Dinant, his birthplace. The sculptor de Hene has modeled him with his romantic mantle thrown over the shoulder, his palette in one hand and brush in the other. The figure will stand on a rock about ten feet high.



AMONG THE ARTISTS.

F. Hopkinson Smith returned from Venice recently, and will be represented at an exhibition in Philadelphia next month. Venice and Normandy have been pictured in his latest water colors, which will be shown as usual on Fifth Avenue during the present season.

George Inness, Jr., goes to Tarpon Springs, Fla., where he will spend the winter cruising on his houseboat Chetolah.

Charles C. Curran has returned to his city studio from Craigs Moor, N. Y.

Miss Chipman has returned to town and there reopened her Madison Avenue studio.

E. L. Henry, painter, and one of the founders of Craigs Moor, has left to resume his studio work in town.

George H. Smillie has returned to town from Connecticut, and is at his city studio.

William H. Howe has returned to town from Lyme, Conn., on November 15.

Carlton T. Chapman, the marine artist, is painting a picture of the sea fight between the Serapis and the Bon Homme Richard.

J. M. Shurtleff, who spent the summer in the Adirondacks, will give an exhibition of his mountain studies at the Clausen Galleries early in December.

J. Francis Murphy is in the country, at his studio in the Western Catskills where he will remain until late in December.

Charles H. Davis is at Lyme, Conn., where he paints through the year. He comes to the city several times a year. An exhibition of his summer work will be held in New York later.

A. A. Anderson, who is owner of the Bryant Park Studios, with a studio in that building, has just returned from the Rocky Mountains, where he has been for the last four months on a tour of inspection of Forest Reserves, as he is an Inspector of Forestry as well as an artist. While in the Rockies Mr. Anderson painted a picture of John Goff, with his three pet dogs. Mr. Goff was President Roosevelt's guide on his last hunting trip. Among other interesting objects in Mr. Anderson's studio, famous for its artistic elegance, are a pair of wonderful bronze doors, which came from a church in Venice, they were made in the 16th Century, and are beautifully carved; also a Buddha image from the Temple of Nara, which is 800 years old. Mr. Anderson will shortly finish a portrait of Edison, which he began before he went away.

Edouard Kaufer, miniature painter, with studios in the Bryant Park building, is at present in Pittsburg. He will return this week. Among recent portraits he painted are a charming one in oil of Julia Arthur Cheney, Mrs. George J. Gould, Mr. J. C. McCall, Mrs. B. P. Cheney, Mrs. E. A. Lemberger and Mrs. Wm. A. Hamilton.

Will Howe Foote spent the summer at Lyme, Conn., where he has charge of the Art Students' League summer

classes, which were very successful this year, with a large attendance. During the summer Mr. Foote painted several very charming out of door pictures, including landscapes and figures. He is now finishing a picture which he intends for the Academy Exhibition, at his studio in the Van Dyck. He is one of the teachers at the Art Students' League in 57th Street.

Alethea Platt is interested this year in a unique branch of art—painting interior portraits of homes, pictures of favorite corners, which will be individual portraits of the place. The idea has been so well received that Miss Platt has orders now which will keep her busy for more than a year.



Photo by Zaida Ben-Yusuf

ROBERT HENRI,

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Robert Henri, the reproduction of whose photograph appears on this page, has come rapidly to the front of modern American painters during the past five years. He was born in Cincinnati, Ohio, in 1865, and studied at the Pennsylvania Academy of Fine Arts, and at the Julian Academy, and the Beaux Arts in Paris. During his years of his residence abroad, he made close and particular study of the works of Velasquez, Titian, and Franz Hals. He was particularly influenced by Velasquez.

Returning to America, he married Miss Linda Craig in 1898, and has since resided in New York.

He has exhibited at the Paris Salon and at all the principal exhibitions in the United States during the past ten years. He was awarded a silver medal at Buffalo in 1901, and at St. Louis in 1904. A picture of his was bought from the Salon by the French Government in 1899, and another was bought from its annual exhibition by the Carnegie Institute in 1901, for its

permanent collection. He is also represented in the permanent collection of the Luxembourg Gallery in Paris. He is a member of the Society of American Artists, and of the Fellowship of the Pennsylvania Academy of Fine Arts, and is an instructor in the New York School of Art.

Mr. Henri is a figure, portrait and landscape painter, but has produced more portrait figure canvases than landscapes. His work is characterized by strong and correct drawing, fine expression, originality of pose and composition, which sometimes amounts to daringness, and rich and deep color. His full-length standing figure, entitled, "A Spanish Dancer," a reproduction of which was published in the American Art News last season, and

which was exhibited at the last Society of American Artists' display, is thoroughly representative and characteristic of his work, and is perhaps his best canvas of recent years.

Irving Wiles returned from his trip to Spain in the early part of October. Shortly after arriving here he went to his country home at Peconic, L. I., and remained there until a week ago. He is now in his studio in the Mendlesohn Building in West Fifty-fifth Street, where he is painting portraits.

Ranger, Louis Paul Dessar, and others from Lyme and Noank, have returned to their winter studios.

Kate Rogers Nowell has returned to her New York studio, No. 126 East Twenty-seventh Street, from Southampton, L. I., where she had a studio for the summer and where she painted a number of portraits, among them Cardinal Gibbons and the children, of Mr. Shepperd K. de Forest.

Mr. Robert Stevens, Mr. Stephen S. Pell and Mr. William Putnam.

Augustus Saint Gaudens is making a figure of Parnell in his studio at Cornish, N. H. The figure, which is ten feet high, will be cast in bronze and will stand at the foot of a stone shaft 50 feet high. It will be placed in Dublin some time this winter. Another important work of Mr. Saint Gaudens is a life-size figure of Philips Brooks. He also has a number of portrait orders to fill.

Seymour Guy is painting ideal heads and portraits in his studio in the Tenth Street Building.

Caroline W. Pitkin has taken the studio which Robert Vonnoh occupied in the Sixty-seventh Street Studio Building. During the summer she painted a number of her attractive water colors. She has resumed her class at the Bready School in Forty-fourth Street and has also a large studio class, which meets twice a week.

Josephine Pitkin, the youngest animal painter in this country, has recently painted some strong animal pictures. Miss Pitkin, though still very young, has been exhibiting with great success for a number of years. She is a pupil of Frank Du Mond.

Francis Day has just finished a portrait of little Miss Knoedler, daughter of Edmund K. Knoedler. The portrait is now on exhibition at the Knoedler Galleries. Mr. Day is now painting a portrait of Mrs. Montgomery Schuyler, president of the Dames of the Revolution. An attractive recent picture is called "The First Lesson," a mother and child at a piano, charming in soft, gray tones and somewhat reminiscent of Stephens. Miss Georgette Boland has organized a class in painting which meets at Mr. Day's studio for criticism.

Richard Maynard has moved from Carnegie Hall and has taken a studio in the Atelier Building in Sixty-Seventh Street, where he is painting portraits.

Howard Russel Butler has rented his studio in the Sixty-seventh Street Building, and has gone to California where he intends to remain for an indefinite time.

Childe Hassam has returned to New York; he is painting in his studio in the Sixty-seventh Street Building.

One of the artistic prodigies of a League class of '99, who is fast making a name in decorative work in New York, is Andrew T. Schwartz, whose studio is at 63 East Seventeenth Street. In the Art Students' League he took prizes in drawing, painting and composition, and in 1899 won the Lazarus prize which entitles the winner to three years of study in Italy. A decorative panel called "The Three Fates," which he exhibited at the Villa Aurora, the American Academy at Rome, created a sensation. Mr. Schwartz assisted Mr. Siddons Mowbray in some of his most important decorations, notably, his work for the University Club at Fifth Avenue and Fifty-fourth Street. Last year he held a very successful exhibition of his pictures at the National Arts Club. He is now painting a decorative panel of "Eve," unusual in treatment and sombre in color.

R. Mahler, a portrait painter, who has been in Paris for the last four months, has taken a studio in the Miller Building, 1931 Broadway.

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

In another column in this issue will be found a notice of a meeting under the auspices of the League for Political Education to urge the removal of the art duty, to be held in the Hudson Theatre in New York this morning, and which meeting will be addressed by several prominent artists.

This is the first gun to be fired by the League in its campaign for the removal of the art duty, and it is to be hoped that there will be a good attendance at this morning's meeting, which is to be addressed by several artists, who were prominent in the successful work of the National Free Art League, which succeeded in getting the art duty removed temporarily a few years ago.

We are in full sympathy with any movement looking towards the abolition of the art duty, and we assume that the meeting organized by the League of Political Education has the interest and co-operation of the executive committee of the American Free Art League appointed in this city a few weeks ago, which was to have been held in Chicago on November 12.

Let us again, at this time, urge not only the advisability, but the necessity, of co-operation between the various organizations and elements, who have instituted or are organizing campaigns for the removal of the art duty. If this co-operation is not carried out, the same scattering of shot which has prevailed on this subject the last few years will continue. Co-operation must be effected! The art duty must go!

Sir Caspar Purdon-Clarke in an interview in the New York Times last Sunday talked entertainingly and at length of his views regarding the management of the Metropolitan Museum. We are in full sympathy with the

breadth and liberality of his views as regards the letting down of the bars in several respects, the admission of the public to certain privileges, and especially as to the permitting of pictures and art objects to be copied by artists, art students and amateurs.

But while we approve and endorse the liberality of the new director, has he not probably, unconsciously and innocently, placed himself in rather a paradoxical position as regards the question of the copying of pictures, in which he states the president of the Museum, Mr. J. Pierpont Morgan, agrees with him? Sir Caspar inveighs with vigor and justice against the flooding of the United States, particularly, with fake pictures and copies of great canvases, many of which he truthfully says are sold as originals at very high prices. Now many of these copies were made during the last hundred years in the galleries of Europe, and these galleries now compel all copyists to use canvases of a different size from the original, and thus protect the public. If the new director of the Metropolitan is to carry out his announced plan of permitting unrestricted copying of pictures now in the Museum, is he not unconsciously paving the way for the flooding, years hence, of some new country or even portions of the United States, with the same false art of which he now complains that America is flooded by the copyists of Europe?

We would suggest that every canvas on which anyone is allowed to copy any picture or art object in the Metropolitan, should have the word "copy," in letters, burned through one corner of the canvas, and that all canvases on which pictures are copied, should be a different size from the originals. This suggestion is made with all due deference and courtesy to the new director.

An exhibition of drawings in colors of the Chateaux of the Loire and other subjects, by Jules Guerin, opened in the Wunderlich Gallery, No. 20 Fifth Avenue, on November 15, and will continue for the remainder of the month.

The artist sketches and paints on a grayish blue paper, and in a light color key of grays, blues and yellows. He also uses body color at times, and secures most attractive results. While at first glance, the sketches appear somewhat too sombre, further study reveals unexpected beauties and charm of treatment, and the visitor departs from the display impressed with Mr. Guerin's sentiment and skill. He has been particularly happy in the rendition of the majestic Chateaux of Chion and Amboise, the gloomy picturesqueness of Langeais and Luyes, and the delicate, fairy-like Chenonceau.

An exhibition of miniatures, by Caroline Yardley, was held in St. Paul, Minn., in the early part of this month. Miss Yardley, who recently returned from Europe, formerly studied at the Art Students' League, New York, with Howard Pyle in Philadelphia, and in Paris. She has exhibited at the Water Color Society, the New York Miniature Society, the Philadelphia Academy of Fine Arts, the American Woman's Art Association of Paris, and the Salon of 1904.

## PHILADELPHIA NOTES.

Beginning Monday, November 27, Louis Ralston of 326 Fifth Avenue, New York, will exhibit a collection of high-class paintings of the Barbizon and Dutch Schools, and a number of fine examples of the early English and Dutch Schools, at the McClees Galleries, Philadelphia.

The Philadelphia Art Club opened its Seventeenth Annual Exhibition with a private view on November 18. The exhibition, which is second in importance only to the annual Academy exhibit, this year shows a marked improvement in the large number of interesting and artistic pictures, the committee having sacrificed quantity to quality. Many noted men are represented; the most important being Sargent, who has a beautiful head of a little girl, full of youth and exquisite childish modeling; next in interest is a mother and child by Mary Cassatt, in which there is more beauty of face and form than is usual with this artist. The place of honor on the east wall has been given to a large marine, painted in Cornwall by the late William T. Richards, and beneath which is hung a wreath of immortelles. Colin Campbell Cooper has been awarded the gold medal for his exceptionally strong and interesting St. Paul's Bridge at Parthenay, France; Robert Henri contributes a portrait of a girl, treated in his usual Whistlerian characteristic manner, and the young artist Henry R. Rittenberg sends a portrait of Mr. J. E. McClees, John Lambert a portrait of a man which is extremely literal; F. W. Redfield has two snow scenes, with admirable handling of light; Birge Harrison's "Winter Sunset" is effective. Messrs. Blommers, Mesdag and Neuhuy, who have recently become members of the Art Club, all contribute interesting examples of their work. Among others well represented are Daniel Garber, Bruce Crane, Thomas B. Craig, C. C. Curran, H. Bolton Jones and Charles Melville Dewey.

On November 18, the Gallery of National Portraiture opened at the Academy of Fine Arts. Already this is a magnificent nucleus for the Gallery, the collection showing one hundred and forty-five portraits, some of which belong to the regular Academy collection and the rest are "loaned." In accordance with the announcement made some time since, by the opening of this gallery the Academy marks the beginning of the second century of its career, and it is hoped and expected that this collection may be to America what the National Portrait Gallery in London is to the British Empire.

Beginning with the portraits of Washington, Franklin, Morris, Clymer, Hopkinson and Madison, and with the works of West, Stuart, Vanderlyn, Peale, Rush, Inman and Sully already in its possession, the Academy aims first to add to and extend the series of portraits of the founders and makers of the Republic of the State of Pennsylvania, and of the City of Philadelphia, and of men and women notable in American literature, science, the arts, and social life. Second, it is proposed to include in the permanent Gallery portraits of those of any other country or State who have been eminent in the history of affairs of the United States, or whose achievement or service to the world has given universal reputation.

The group of works by Gilbert Stuart here shown is perhaps the most beautiful collection of that artist's works which has ever been gathered together.

## BOSTON ART NOTES.

The Boston Art Club has adopted the idea of an annual artist members' show, and on November 17 a reception was given, as a private view, to open the exhibition. The affair was a social as well as artistic event. The whole club house was thrown open to the guests, and decorated with flowers. There are 112 pictures shown.

John J. Enneking has a fine showing of landscapes—five in number—representing well the matured power of this painter. "The Brook" is an interesting choice of subject, and "December Morning After a Rain Storm" has a decorative feeling that Mr. Enneking does not always show. It is a foregone conclusion that J. A. S. Monks sends good paintings of sheep, and a remarkably truthful study of cows, entitled "Coming Home." "Sunshine and Shadow," a satisfactory study of sheep in field, is also good. Daniel J. Strain is well represented in a portrait, which is a fine likeness. Some "Wood Studies" grouped together on one canvas, noticeable for their truth to nature, and their quiet and good color are by H. H. Gallison. He also sends two others, true in color, and painted well. William B. Clisson's "Winter" is refined in tone and simple in treatment. The portrait of Lillian Lawrence by Louis Kronberg, is an ambitious undertaking, a full length study of this actress, in white gown, with a large feathered hat. It is easily posed and is perhaps the best portrait he has yet shown. Scott Clifton Curtee sends four paintings characteristic and good. A strong portrait is that of Lucius Tuttle by Jean Paul Selinger. Two "Ideal" heads are exhibited by J. Harvey Young. William J. Kaula's "Evening Hour" is suggestive of Innes, in poetic treatment of the subject. One of the best portraits in the whole collection is by Frank H. Tompkins—strong in drawing and true in tonal qualities.

Mariquita Gill has an interesting collection of oil paintings on exhibition in the studio of Lucia Barber, in "The Ludlow." The subjects are chosen with much discrimination during sojourns in many lands. Some of the subjects are painted *con amore*. "October Morning, Scituate" is a delightful study of a winding tidal river, blue, under a blue sky, with the bright, but harmonious coloring of late fall. Another is "Ice-bound," a strip of wintry landscape, with heavy snow, almost burying the dry yellow grasses of a low lying salt marsh, and a vessel frozen into the ice of the channel, waiting for a thaw. A salon picture exhibited in '96 is unusual.

M. and Mme. L. Theo. Dubé, well known French artists, arrived in New York last week, and will remain here this winter to execute some important commissions at the Hotel Gerard.

Mr. Hermann Schaus has received at No. 204 Fifth Avenue, an advance catalogue of the forthcoming and important Cronier sale in Paris. This catalogue contains excellent photographs of the more important pictures and of the rarely beautiful tapestries which are to be sold. Through the courtesy of Mr. Schaus, an opportunity has been given for the study of this catalogue. It appears that the pictures, which include superior examples of the Barbizon School, are, for the most part, what are called easel or cabinet pictures, or pictures of comparatively small size.



## PARIS ART NOTES.

The committee of the *Salon d'automne* which proposed to organize an exhibition of drawing by the Japanese painter Outamaro from the collection of Count de Camondo, has been forced to abandon the project owing to the absence of this art lover; instead it is showing 32 landscapes in water colors, by two young Japanese artists of our day, MM. Yokoyama Tukan and Mishida Shuinso. Save, perhaps, in some marines one would be tempted to consider Whistler as the inspirer of certain nocturnes, but art lovers declare that Japanese painting has not been affected by occidental influences. The shading, the grey tones, the drawing where is never to be seen a brutal line, these are the characteristics of Japanese talent. These are dream countries, where trees, mountains, fields and roads, even human beings are impalpable. From a technical standpoint they show extreme sureness. Thus the two artists adapt their tonalities ingeniously to the delicate tint of the fine silk upon which they paint their water colors. This interesting exhibition is completed by a curious collection of objects used in every day life, which enables one to penetrate into the intimacy of the life of the Japanese peasant.

The committee of the Society of French Artists has appointed Monday, December 18, as the date for their annual public meeting.

The Academie des Beaux Arts held their annual public meeting on November 4. The scores of the two laureates of the first *grand prix* in music were performed at the beginning and the close of the session. Then M. Henry Roujon, Perpetual Secretary of the Academy read an article on the life and works of the painter Gerome. The Academy named, by a majority of votes, the artist Lhermitte as member of the Institute. The new member was a pupil of Lecoq de Boisbaudran. He has painted many scenes of country life, many of his works are in the Musee de Luxembourg, at the Hotel de Ville in Paris, and at the Sorbonne. He was born in 1844 at Mont Saint Pere, in Aisne.

The government purchased a number of works from the autumn salon. Among these Guillaumin's "landscape," Francis Jourdain's "Still Life," Fernand Lambert's "Boats on Lake Leman," Maffra's "The Light House at Havre," and Vibert's "In the Fields." Of sculpture were purchased a masque in bronze, by Fix Marseau, entitled "Reflection," and the "Torso of a Child" in bronze, by Albert Marque.

The International Autumn Horticultural Exhibition opened in Paris November 4.

The Prefect of the Seine has been informed by M. Jules Henner, the nephew of the great artist who recently died, that he offers to the city of Paris a certain number of works destined to enrich the Petit Palais. This generous gift will enable the authorities to establish a Henner room, as has already been done for the sculptor Dalon, for the potter Carriés, the painter Ziem, and for the manufactory of Sevres. M. Jules Henner puts at the disposal of the municipal council fine portraits brought from Alsace, figures of young girls, landscapes, many of them dating from 1860, a "Christ at the Tomb," the portrait of General Chanzy, a "Little Writer," a "Bara," not to mention the "Nymph" of the 1903 salon, which dates back twenty years, and from which Henner would never consent to be separated. M. Jules Henner adds to these characteristic works a fine series of

studies and drawings, and a bust in bronze of his uncle by Paul Dubois.

The retrospective exhibition at Besancon will show for the first time the collection of drawings made by the architect Paris in the 18th century, works offered to Paris by their authors, Fragonard, Van Loo, Saint Aubin, Boucher, Moreau the younger, etc.

The Durand-Ruel Galleries are being enlarged and lighted with electricity. An exhibition of the works of a group of Spanish painters will be held in these galleries in December. It may be followed by one devoted to English artists, but this is not decided.



PORTRAIT OF COLONEL WILLIAM PRESCOTT  
By William M. Chase

A remarkable portrait of Colonel William Prescott, who defended the American position at the battle of Bunker Hill, is now on exhibition in Boston. It is from the brush of William M. Chase, and represents Colonel Prescott in the flush of battle, his hand on his sword and the word of command on his lips.

The man pictured by the artist, although forty-nine years old at the time of the battle of Bunker Hill, looks considerably younger. This is due to the fact that from descriptions in letters now in possession of descendants of Colonel Prescott, it appears that the gallant commander was a man of great robustness and dash, and one upon whom the years left no mark.

The putting of him in the blue and buff, adopted later as the distinguishing garb of officers in the Continental Army, has excited some controversy on the score of historical accuracy, but at least one letter written by one of

the minute men who fought under him on that day, bears out this contention that such a uniform was worn by him.

The painting is one of eight now being painted by William M. Chase, Hubert Vos, Robert W. Vonnoh and Prince Troubetskoy for the library of a private house in Pennsylvania. The forefathers of the present owner of the homestead took an active part in the struggle for American independence, both on the American and British side, and Mr. William Francklyn Paris, artist, architect and United States commissioner to the Paris exposition in 1900, to whom the work of decorating the library in this house was entrusted, conceived the idea of

peopling the room with the likenesses of the commanders under whom they had fought.

The idea is original and will no doubt find much favor with Americans, whose ancestry goes back to Revolutionary days.

Four of the men pictured were present at the same battle of Bunker Hill. These are General, afterward Viscount William Howe, who commanded the British forces on that day; Colonel, afterward Major-General John Patterson, who led the minute men from Connecticut; Colonel, afterwards General John Stark, in command of the detachment of Massachusetts volunteers; and Colonel Prescott. The other four portraits deal with the campaign against Canada.

The second annual exhibition of arts and crafts opened in the Detroit Museum of Art last Tuesday evening.

## LONDON ART NEWS.

November 11, 1905.

The fifteenth exhibition of the Society of Portrait Painters, just opened at the New Gallery, will be memorable if only for its remarkable loan section. The executors of the late Mr. Staats Forbes lent the society a number of interesting works acquired by that railway magnate and discriminating collector, among the most being portrait drawings by J. F. Millet of his most gifted contemporaries, such as Rousseau, Diaz, Dupre and Barye, a delightful little oil sketch by Daubigny of Corot painting in a blue blouse a long clay pipe in his mouth, and portraits of an almost Meissonnier finish by Corot of his father and mother. Other pictures lent are Millet's portrait in oils of his second wife, a charming child portrait by Whistler, "Brun et Or-de Race," Carriere's portrait of his baby son, and important works by the late president of the society, Mr. Archibald Stuart Wortley, including his well-known portrait of the cricketer Dr. W. G. Grace. Notwithstanding the absence of Mr. Sargent and Sir James Guthrie, the Society makes a brave show with admirable works by Mr. Orchardson, Mr. Lavery, Mr. C. H. Shannon, Mr. George Henry, Mr. Orpen, Mr. E. A. Walton and Mr. Neven du Mont among others. Mr. Maurice Greiffenhagen exhibits here his decorative portrait of Mrs. Harrington Mann, which was unaccountably rejected by the Academy this year, while among notable Continent exhibitors' works are M. Besnard, J. F. Jlanche, De La Candara, and Lucien Simon. The central hall is filled with sculpture by Messrs. Gilbert Bayes, E. Roscoe Mullins, Frank Mowbray Taubman and Bertram Mackennal, the last showing among other works a heroic group representing "Labor," intended for the tympanum of the New Public Offices at Westminster.

It is no new thing to see fine examples of British Eighteenth Century painters at Messrs. Agnew's annual exhibition in aid of the Artists' General Benevolent Fund, but something of a sensation has been caused by their inclusion this year of the magnificent "Venus and Cupid" of Velasquez, which has remained for many years in the possession of Mr. R. Morritt of Rokeby Park. This wonderful nude, whose absence according to R. A. M. Stevenson, alone made the Velasquez collection at the Prado incomplete is, it is understood for sale, and such grave fears are entertained of its leaving this country that an agitation is on foot for a law, similar to that in force in Italy, restraining the export of masterpieces of art. It is practically impossible to put a price on this unique work, but according to the best experts here it would be cheap at \$100,000. Owing to this Velasquez, a fine full-length female portrait by Romney, and good examples of Reynolds, Gainsborough, Raeburn, Hopper, etc., also at Messrs. Agnew's, are put quite in the shade. In the same galleries are several eighteenth century French portraits by Nattier and Largilliere. The latter seems to be coming into favor again and a good example of his fetched \$550 at a sale of paintings by Messrs. Robinson and Fisher.

Five hundred dollars reward has been offered by the Duveen Brothers, of Fifth Avenue, for the return of eleven small pencil drawings stolen from a packing case that arrived from England by the steamship Celtic about a week ago.

## BALTIMORE ART NOTES.

The corner stone of the new Maryland Institute was laid on Wednesday, November 22. Governor Warfield made an address. The building will contain a handsome picture gallery, and will accommodate the entire day school and free hand drawing department of the night school.

William T. Wallace, a graduate of the Maryland Institute and member of the Charcoal Club, shows a number of good sketches in oil and water-colors, some of which have already been exhibited. "By the Brook," "Moonrise," "Life Savers" and the "House on the Marsh" are recent pictures by this artist.

Robert Lee Keeling, whose miniature portrait of his sister, Mrs. Stilson Hutchens of Washington, was shown in the Royal Academy of Arts, London, this season, doubtless inherits his talent from his ancestor, Charles Wilson Peale.

Among portraits painted by Peals and owned in Baltimore are those of the late William Wilson and Mr. and Mrs. James Wilson, his son and daughter-in-law. These pictures are in excellent preservation.

A portrait in oils of Prof. John C. Henmeter of the University of Maryland recently painted by Louis Deitrick has been much admired not only as a fine likeness, but also from an artistic standpoint. The professor is represented seated in his chair, with a book in his hand partly closed.

## INDIANA NOTES.

The art season in Indiana opened with a fine showing of foreign paintings in the principal art gallery in Indianapolis, under the auspices of Mr. Albert H. Kohlmann, beginning Oct. 10 and continuing for the following fortnight. This was the most interesting exhibition of foreign canvases ever seen in the State and was visited by people from all over Indiana. The larger part of the exhibit was made up of modern Dutch and French paintings, some very superior examples of the work of the artists represented being on display. Especially notable was a fine Ziem, a Venetian scene with a wonderful sky; a small but characteristic Harpignies; two interiors by Blommers; a brilliant Van Essen; a Monchablon, a Henner and a clever Maris. A fine Dupre was one of the features of the exhibition, and there was also shown a good Ridgway Knight.

In this gallery are also to be seen at present two interesting Innesses, one, a small canvas, being particularly rich in tone; the other larger and characteristic of his earlier manner. A brilliant sunset, by Bruce Crane, is also to be seen here, a charming example of this artist's work.

Mr. Kohlmann, who is himself a well-known artist, although he devotes less time to his art than he wishes to do, has sketched and painted during the past summer and autumn in the environs of Indianapolis, and has done several striking canvases, charming in sentiment, of fine color and virile brush work.

Louis Mora has returned to this country from Barcelona, Spain, where he has been since August, and will shortly resume work in his studio in East Eighteenth Street.

## CHICAGO ART ECHOES.

The exhibition of the Atlan Ceramic Art Club in the Art Institute is the most successful in the twelve years' history of the organization. One hundred and fifty pieces of porcelain are being shown. The standard of merit fixed by the jury was so high that this china painting display is one of dignity and importance. Many unconventional designs and, Chinese, Japanese and other oriental themes have been carried out with exceptional technical skill. Among those whose work is particularly decorative and original are Mary E. Alden, Mabel C. Dibble, Teresa Anderson, Mrs. A. M. Barothy, Mrs. Edward L. Humphrey, Mary A. Phillips, Mrs. Charlotte Lawrence, Mrs. F. M. Sessions, Mrs. Laura N. Starr and Mrs. Jennie V. D. Wright, each of whom exhibits a group of from ten to twenty pieces.

"Mass in Brittany," by Lucien Simon, now being shown in the Art Institute among the contemporary French painters, will be purchased by the trustees to add to the permanent collection in the Institute.

The Art Institute announces to take place shortly a special view of thirty-five drawings loaned by Howard Pyle. They will serve to demonstrate his method of developing the art of illustration.

Another special one-man exhibition by Alexis J. Fournier will shortly be held in a local gallery. He held a special display of his works in the Art Institute several seasons ago, and is represented in all annual exhibitions.

The George F. Schultz exhibition of watercolor landscapes in a local gallery is noteworthy in showing the artist's development in technique over his work of a few seasons ago. They are charming bits of country life of more than the ordinary pictorial value.

The Palette and Chisel Club announces its fourth annual exhibit of paintings and sculpture for one week, beginning December 4, to be held in the club rooms in the Athenaeum Building. The membership of the organization has been considerably strengthened in the past year by the enrollment of a number of painters of local reputation, and more than two hundred pictures in oil and water colors have been promised for this exhibition.

Gustave Osberg announces an exhibition of miniatures in his studio in Twenty-Second Street. This annual view of portraits of prominent society people has always attracted much attention. An exquisite and delicate likeness of Miss Julia Cudahy will be shown.

Admirers of old Japanese color prints are particularly delighted in the exhibition now being held in the Fine Arts Building by B. Kobayshi, of Tokio. It is for one week.

The Deerfield arts and crafts societies are preparing their western exhibition in the Fine Arts Building, under the direction of Clara Barck Welles. Some fine examples of rug weaving, basketry and various quaint and novel examples of handicraft will be shown.

Two prominent art dealers, M. Chappé, of Paris, and Herr Julius Goldschmidt, of Frankfurt, sailed recently for a visit to their New York clients.

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of no less than 2,300 pupils. The classes are organized upon the French atelier system, that is, divided into studios governed by the artists who instruct them. Included in the faculty are J. H. Vanderpoel, F. W. Freer, Ralph Clarkson, W. M. R. French, Lorado Taft, and C. J. Mulligan, Ch. Fr. Browne, Jeanette Buckley, L. J. Millet and K. A. Buehr.

Frank Du Mond returned last week from the Louis & Clark Exposition and has resumed his classes at the League. Mr. Du Mond is highly pleased with the results of the exposition of which he was manager. He says it was a great artistic success, and the best "picture show" this country has seen yet. He is now occupying his studio in the Sixty-seventh Street Building.

The Art Students' League opened an exhibition of summer work by its students and members in the League rooms last Monday, which continues through to-day.

The awards of the Summer School of the New York School of Art are as follows: The Scholarship, Carl Sprinchorn; 1st mention, Minnie McCutcheon, and Gertrude Lundborg; 2nd mention, Martha Beal; 3rd mention, Mrs. C. H. Bartoo; 4th mention, Flora Lauter; 5th mention, Klever Hall; 6th mention, Miss Cottell and Mr. Richards; 7th mention, Mary Rogers.

Miss Alta Hilsdale, one of the talented students of the New York School of Art, has recently gone to Munich to study.

Mr. William M. Chase's conversational criticisms on Saturday mornings are a feature of the New York School of Art.

Among the seventy-five examples of students' work of the Art League Summer School, now on exhibition at the League, is a marine by Maximilian Fischer, a landscape by Carl Nordell, four by Albert Natzke, several studies done at Lyme, Conn., by W. P. Turney, and a black and white illustration by Herbert Moore, who won the 2nd prize at the Wanamaker Exhibition at Philadelphia recently.

W. P. Van Ingen gave a lecture on decoration at the League November 21.

The exhibition of Japanese prints at the School of Industrial Arts, Trenton, N. J., loaned by Mr. Sogo Matsumoto, is attracting a great deal of attention. It includes some fine examples by Hokusai, Utamaro, Toyokuni, Shunsho, Kiyonaga, Hiroshige, etc.

On Wednesday evening a lecture on Greek temples and theatres was given at the Pratt Institute, Brooklyn.

Eighteen sheets of drawing paper, containing sixty sketches by Michael Angelo, have been discovered in old portfolios at the Uffizi in Florence by Professor Ferri, the director, and Dr. Emil Jacobsen. Among them are studies for the figures on the ceiling of the Sistine Chapel in Rome, studies for the "Night" and the seated figures in the Chapel of the Medicis in Florence, for the "Slave," and for the "Moses" in the Lateran at Rome, and sketches also for the "Last Judgment" in the Sistine. They are to be published by Hiersemann in Leipzig, with text by Ferri and Jacobsen.

## IN THE GALLERIES.

The seventh annual exhibition of the American Society of Miniature Painters will open on February 3, 1906, at the Knoedler Galleries, No. 355 Fifth Avenue, closing on February 17. The jury is composed of Alice H. Brewer, Clara F. Howard, I. A. Josephi, Margaret Kendall, Thomas R. Manley, and John A. MacDougall.

An exhibition of etchings, dry points and drawings by Whistler, opened at the new Keppel Gallery, No. 4 East Thirty-ninth Street on Monday last, and will continue through December 15.

Paintings of the Dutch and Barbizon schools are now hung in the new Oehme Galleries, on the northwest corner of Fifth Avenue and Thirty-second Street. Prominent among them are a fine "Evening," by Harpignies, a reaping scene by Lhermitte, and a characteristic Jacque. Two interesting old portraits also to be seen in these galleries are one of Lady Arabella Stuart, by Mark Geeraert, in quaint old costume, from which the child face gazes out with pride of rank, and one of Lady Jane Grey, by Isaac Oliver, with the careful attention to detail in painting lace, jewels, etc., characteristic of this miniature painter. The face is most expressive and the flesh tints are excellent.

Two paintings by Edward Gay are recent additions to Frederick Keer's Sons' Galleries, in Broad Street, New York. One is a landscape painted in Westchester County, New York, and the other is a view of the Botanical Gardens in the Bronx. The latter is remarkable for its broad, free treatment.

The most important Barbizon painting in the coming Cronier sale on December 4, in Paris, is Corot's "Le Patre," until last year in the collection of Mr. Edward Brandus of New York. Mr. Cronier paid about \$30,000 for it, and Mr. Brandus believes that it will sell for more at the Cronier sale.

The canvas is of the same size as, and similar in subject, to the famous "Lac de Garde," from the Lutz sale, which brought about \$50,000 under the hammer. Before passing into the collection of Mr. Brandus this celebrated Corot was in the collection of Mme. De Noe, and the Sammarcelli and Stevens collections of London.

Despite the dullness and lateness of the season, no such reports come from the Blakeslee Galleries, No. 358 Fifth Avenue, where business has been remarkably good thus far. Mr. Blakeslee has this season some of the most striking canvases he has ever shown.

Newly hung in the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, are "Falcon Hunting in Algeria," by Huguet, full of action; a delicate canvas by Sisley, an old post town in France, "Veneux;" a snowy landscape, by Courbet, and "The Port of St. Valery," a characteristic Boudin.

Recently acquired from a private collection is the charming picture of a water-lily resting on its leaf, by John La Farge, one of those flower pieces which this artist painted in the late sixties, and which are now exceedingly rare. It might almost be called a portrait of the flower, so noticeable is it for truth of perception and delicacy.

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(Continued from sixth page.)

It may be seen at the Montross Gallery, No. 372 Fifth Avenue.

A number of choice prints in color, after Morland, Romney, Lawrence, Hoppner, etc., have recently been received by the Messrs. Knoedler, of 355 Fifth Avenue, where they will be placed on view next Monday in the lower gallery. Among these are "Cries of London," after Wheatley; "St. James' Park" and "The Tea Garden," in colors, after Morland, and in the first states, engraved by Soyron.

The exhibition of Spanish art at the Ehrich Galleries, No. 8 West Thirty-third Street, continues to attract attention. The fine canvases by Mazo and Zurbaran are alone worthy of a visit. This exhibit will continue for another week, and those interested in the serious schools of art should not fail to visit it.

Among interesting exhibits in the Bonaventure Galleries, No. 6 West Thirty-third Street, are an engraved portrait and autograph letter of the great Dumas, an engraved portrait in colors of Napoleon, with his autograph, and three small colored prints of the same uniquely framed, with two of the Empress Josephine. The collection of autographs of notable persons in this gallery is extensive.

So much interest has been aroused by the fine De Bock exhibition at the Kraushaar Gallery, No. 260 Fifth Avenue, that it has been decided to continue it through December 1.

The Macbeth Gallery, No. 237 Fifth Avenue, has placed on view three canvases by Sartain, "First Snow," soft and tender in coloring—the distance especially fine; "Summer Afternoon," under a cloudy sky and quite different in theme and treatment; a picturesque narrow street in Algiers, seen in half light. A view looking up the Sound near his summer home, Noank, by Charles H. Davis are other attractive pictures. One of Homer Martin's charming water colors, a Newport subject, has also recently been added to this gallery.

One of the important exhibitions of the near future is that of the works of Alphonse Mucha, the eminent French artist, which will be held early in December in the Fishel, Adler and Schwartz Galleries, No. 313 Fifth Avenue. Mr. Mucha, it will be noted, designed the beautiful posters of Sarah Bernhardt used to advertise her coming tour in this country.

#### WITH THE DEALERS.

To-day is the last of the sale of house-furnishings of the Hyde residence at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue. On Monday next will be placed on view at these galleries the Azeez Khayat collection of rare Greek and Roman glass coins, scarabs, etc., and the collection of rare Chinese and Japanese porcelains of Iwai Shoten, of Tokio. These will both be sold on Thursday (Thanksgiving Day), Friday and Saturday afternoons at 2.30 o'clock, by Mr. James P. Silo.

The sale of old colonial furniture held in these galleries last week resulted in a total of \$33,850. Prominent among the buyers was Mr. William R. Hearst.

In the galleries of the Old Curiosity Shop, 354 Fourth Ave-

nue, are an interesting trio of portraits by George Henry Harlow, that pupil of Sir Thomas Lawrence who was permitted to do much work on Sir Thomas's own canvases, and concerning whose work Canova was so enthusiastic that he presented him to the Pope, by whose influence he received an honorary election to the famous Accademia di San Luca.

These three charming portraits represent each a period in the English master's career; their beautiful subjects are all gowned in Empire and Directoire style, against backgrounds of English woods, or in profile against the afterglow of an English midsummer's day.

At the Steinway warerooms, No. 107-109 East Fourteenth Street, may be seen a mission piano in natural oak. The soft brown coloring and simplicity of design make this instrument particularly adaptable for an artist's studio. With this piano is a combination music rack and bench, ornamented with green copper, also simple and attractive in character.

Fine 16th century Hispahan, Hispano-Moresque, Polonaise and Old Prayer rugs are now to be seen at the Kelekian Gallery, No. 252 Fifth Avenue, as well as a choice assortment of ancient Greek and Roman glass, fine brocades, velvets and embroideries.

#### ART BOOK NOTES.

From the Art League Publishing Association of Chicago comes the first volume of the Artists' Year Book for 1905-1906. This has been compiled and edited by Mr. Arthur Nicholas Hosking, who calls it a handy reference book, wherein may be found interesting data pertaining to artists and their studio, home and summer addresses for the current year.

The editor and compiler has selected as a standard for his work the acceptance for public exhibition by recognized art juries in the prominent art institutes, clubs or museums of the United States, of artists works or the illustrations and designs in influential magazines and publications of other artists. All artists who have come before the public in this way are listed in the book. There have been publications of a similar nature in this country, but unfortunately these have not been issued, except occasionally, and so have lost their value to a large extent, as their contents so soon get out of date. It is to be hoped that sufficient support will be given to Mr. Hosking's admirable book to insure its appearance every year. It is full of interesting information, and the biographical details of each artist represented appeared to have been collected with much care and discrimination, and are presented in a concise and attractive form.

Chicago Art League Publishing Association, Fine Arts Building, 8vo., \$2.50.

Among the recently acquired art books in the New York Public Library are two costly works of special importance and usefulness: Mrs. Julia Frankau's "Eighteenth Century Color Prints," and "Engravings and Woodcuts by Old Masters," reproduced in facsimile under the direction of F. Lippmann. Both have been placed in the print room, Lenox Library Building. Sumptuous folios on Lucas van Leyden, Quinten Metsys, Russian architecture, and the work of Robert and James Adam have also been added.

Monographs on individual artists and on methods of engraving and etching, illustrated by the S. R. Avery collection of prints are added continually by

Mr. George A. Lucas, of Paris, who had a considerable share in the forming of that collection, and has continued to retain an active interest in its further development since it has passed into the possession of the Library.

Through Karl Bitter, the Library has received a collection of photographs of all the statuary executed for the Louisiana Purchase Exposition under his direction. The value of such a record of American sculpture at a given period is obvious.

From Thomas D. Sugden, the wood engraver, who has already given the Library about 800 proofs of American woodcuts, there has come a curious and interesting book in manuscript, on American wood engraving, illustrated with original drawings, and wood engravings. Among the latter are some exceedingly rare ones by Alexander Anderson, and the drawings include a caricature by the late M. A. Woolf, dating as far back as 1844.

The Christmas "Century" contains four illustrations in color by F. X. Leyendecker, Timothy Cole's wood engraving of Zurbaran's "Saint Catherine in Prayer," a picture of the Christ by Paul Julien Yeylan and Andre Castaigne's drawing of an interior of the Hotel de Crillon Polignac. There will also be four full page reproductions of drawings by Thornton Oakley of scenes in lower New York.

J. C. Leyendecker's eight paintings illustrating the 23rd Psalm are reproduced in color in the Christmas "Delineator." A fine colored reproduction of a painting by Alphonse Mucha is another art feature.

Charles Scribner's Sons publish in the Modern Draughtsman Series "Drawings of John M. Swan," containing fifty-one reproductions from the artist's works, and those of Dante Gabriel Rossetti. This book contains forty-eight reproductions besides a critical introduction by T. Martin Wood. This firm will publish the first volume of "The Royal Collections of Paintings at Buckingham Palace and Windsor Castle," with descriptive text and introductions by Lionel Cust.

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